

the
GREENWICH VILLAGE ORCHESTRA
BARBARA YAHR, MUSIC DIRECTOR

SUNDAY, FEB 24, 2019 | 3:00PM | ALL SAINTS CHURCH, NYC



2018-2019 SEASON
EASTERN ROMANCE

A NOTE FROM THE MUSIC DIRECTOR

Greetings!

The GVO is proud to present our 2018–2019 Season at beautiful and historic All Saints Church. We are excited to share the stage with stellar soloists from around the country and talent from within the GVO itself. With works by composers from Chris Brubeck, Franz Schubert, Samuel Barber, Gustav Holst, and more, we are thrilled to present a season that explores the many facets of what an orchestra can be. This orchestra is a labor of love for all of us, and we enjoy nothing more than sharing the fruits of our labors with you, our audience.



— Barbara Yahr
Music Director

SUPPORT THE ORCHESTRA

Established in 1986, the GVO is a symphony orchestra composed entirely of volunteers. By day, we are accountants, artists, attorneys, carpenters, editors, physicians, professors, programmers, psychologists, retirees, scientists, secretaries, teachers, and writers. As musicians, we are dedicated to bringing the best possible performances of great music to our audiences and are committed to serving the community while keeping our ticket prices affordable.

The GVO operates on a lean budget — our concerts would not be possible without generous donations from our audience and our musicians. A gift of any amount enables the orchestra to:

- Hire our fabulous Music Director, Barbara Yahr;
- Attract talented soloists;
- Perform outreach concerts in hospitals and community centers;
- Develop and enhance our *Together in Music* initiative, which makes music accessible to children and families with special needs.

Become an integral part of GVO's music! Make a contribution to the continued success of the GVO:

- In person at the box-office
- Online at www.gvo.org/support
- Mail a check to Greenwich Village Orchestra,
P.O. Box 573, New York, NY 10014.

The Greenwich Village Orchestra is a registered 501(c)(3)
non-profit organization. All donations are tax-deductible.

PROGRAM ORDER

Sunday, February 24, 2019 at 3:00pm
All Saints Church, 230 East 60th Street, NYC
Barbara Yahr, Music Director and Conductor

Antonín Dvořák (1841–1904)

Romance in F minor, Op. 11, for violin and orchestra

Ming-Feng Hsin, *violin*

Alexander Glazunov (1865–1936)

Violin Concerto in A minor, Op. 82

Ming-Feng Hsin, *violin*

—— INTERMISSION ——

Sergei Rachmaninoff (1873–1943)

Symphony No. 3 in A minor, Op. 44

Lento – Allegro moderato – Allegro

Adagio ma non troppo – Allegro vivace

Allegro – Allegro vivace – Allegro – Allegretto – Allegro vivace

This program is supported, in part, by public funds
from the New York City Department of Cultural
Affairs in partnership with the City Council.



Flash photography is not permitted during the performance.

UP NEXT

Chamber Music Concert – Friday, March 15

7:30pm at Tenri Cultural Institute

An evening of chamber music with the GVO

Orchestral Brilliance – Sunday, April 7

3:00pm at All Saints Church

Debussy: *Nocturnes* (with conductor Eric Mahl), Brubeck: Prague Concerto (featuring
bass trombonist George Curran), and Strauss: Suite from *Der Rosenkavalier*

DEDICATION



The members of the Greenwich Village Orchestra dedicate this afternoon's concert to the memory of longtime member Lory Diez, who passed away in January 2019.

Lory's life was filled with music. She was a member of the Doctors Orchestra, the Richmond County Orchestra, and many others in addition to the GVO, and played chamber music with countless musicians around the city. She brought her joy and enthusiasm for music to every rehearsal and loved to tell stories.

Lory's generous spirit and kindness will be missed,
and the Orchestra honors her today.

NOTES ON THE PROGRAM

Dvořák, Romance in F minor

The Romance in F minor originated as a reworking of the introductory part of the slow movement (*Andante con moto quasi allegretto*) of the composer's String Quartet No. 5 in F minor, written in 1873. After receiving a scathing review at a private performance, Dvořák angrily withdrew the quartet, and it was not publicly performed nor published in his lifetime. However, during this period Dvořák would often revisit earlier works with a view to getting the best of his music performed. It is from this musical mining that the Romance was born. The exact date of composition isn't entirely certain, but the latest research suggests that it was written the same year as the quartet from which it is derived. The work was first performed on December 9, 1877 by Josef Markus, the concertmaster of the Provisional Theatre Orchestra in Prague, as part of an annual concert held at Prague's Zofin Palace.

The single-movement work is in traditional sonata form: the graceful melody from the Fifth Quartet leads to a complementary theme in a contrasting key, followed by a more restless theme, and eventually to an episode of strident chords from the orchestra. Finally, the original calm mood prevails and the themes return, with the work ending in F major.

– Adapted from antonin-dvorak.cz and other sources

Glazunov, Violin Concerto in A minor

The Violin Concerto in A minor is one of Glazunov's most popular compositions and is representative of his technically brilliant style. Written in 1904, the concerto was dedicated to Glazunov's colleague at the St. Petersburg Conservatory, the Hungarian-born violinist Leopold Auer, who may have assisted with the writing of the solo violin part. Auer gave the first performance, with the composer at the podium, at a Russian Musical Society concert in St. Petersburg on February 15, 1905.

The work is in a single continuous movement, comprising three main sections. The first (*Moderato*) opens with a brief orchestral introduction, followed by the soloist's entrance with the broad, flowing first main theme. Some wide-ranging flourishes by the soloist lead to the introduction of the tender second main theme. A playful sequence for the soloist, followed by a more introspective episode, serves as a bridge to the concerto's second section (*Andante*). The soloist plays a theme that begins in the depths of the instrument's range; this theme is, in fact, related to the one that opened the piece. The *Andante*, the longest of the concerto's three sections, serves as both a slow-tempo movement and a development and varied recapitulation of the principal thematic material. An extended cadenza for the soloist resolves to jaunty trumpet fanfares in 6/8 time, repeated by the soloist. This is the central theme of the concerto's equivalent of a rondo finale, with the fanfare melody alternating with various episodes. High spirits predominate, as do virtuoso opportunities for the soloist, right to the thrilling final bars.

– © 2019 Ken Meltzer

NOTES ON THE PROGRAM

Rachmaninoff, Symphony No. 3 in A minor

Sergei Rachmaninoff was born on April 1, 1873 in Oneg (near Novgorod), Russia, and died on March 28, 1943 in Beverly Hills, California. He composed his Symphony No. 3 in 1935–1936, and it was premiered on November 6, 1936 in Philadelphia, conducted by Leopold Stokowski.

Following the burst of creative activity between 1895 and 1910 that brought forth three piano concertos, two symphonies, two operas, a symphonic poem and the “choral symphony” *The Bells*, Sergei Rachmaninoff did not issue another work for orchestra until the Fourth Piano Concerto of 1927. After being forced from his beloved Russian homeland by the 1917 Revolution, he established a career as a pianist and conductor in Europe and the United States whose enormous success almost completely prohibited composition. His return to the orchestral idiom with the Fourth Concerto was poorly received, and it took him until 1934 to gather enough courage to try again. That attempt – the splendid Rhapsody on a Theme of Paganini – met with exceptional acclaim, and encouraged him to undertake a long-delayed successor to the Second Symphony of 1907. The Third Symphony was begun on June 18, 1935 at his Swiss villa on Lake Lucerne, not far from “Tribschen”, the house in which Wagner lived from 1866 to 1872. Though he had to spend three weeks taking the waters at Baden-Baden for his rheumatism in July, he finished the first movement by August 22, and the second movement a month later. By then, however, it was time for him to again begin his strenuous annual international tours, and the Symphony had to await its completion until June 1936. It was finished exactly three decades after the Second Symphony.

As do his two earlier works in the genre, Rachmaninoff's Third Symphony opens with a motto theme that returns in later movements. The motto, here presented immediately in unison by clarinet, muted horn and cellos, is a small-interval phrase derived from the style of ecclesiastical chant. A few measures of vigorous orchestral warming-up introduce the movement's main theme, a doleful plaint issued by the double reeds. The second theme is a lovely, lyrical strain, initiated by the cellos, which gives testimony that Rachmaninoff retained his wonderful sense of melodic invention throughout his life. (He was 63 when he finished the score.) Following a development section of considerable ingenuity and rhythmic energy, the two principal themes are recalled in the recapitulation. The motto theme returns quietly in the trumpet and bass trombone and then in the pizzicato strings to bring the movement to a subdued close.

The second of the Symphony's three movements combines elements of both a traditional *Adagio* and a *Scherzo*. The motto theme in a bardic setting for horn accompanied by strummed harp chords is heard to open the movement. The solo violin gives out the principal theme of the *Adagio*, a languid melody in triplet rhythms; the flute presents a graceful complementary idea that ends with a cadential trill. These two motives are elaborated until a sudden change of tempo and the introduction of a bustling rhythmic figure usher in the *Scherzo* section of the movement. An abbreviated recall of the music of the opening *Adagio* rounds out the movement, to which the motto theme played by pizzicato strings serves as a tiny musical benediction.

NOTES ON THE PROGRAM

The finale is a virtuosic tour-de-force for orchestra. (The work was written for Stokowski's Philadelphia Orchestra.) The main theme, presented by violins and violas, is a motive of martial vigor; the contrasting second theme, given by the strings doubled by harp (Rachmaninoff demonstrated a remarkable skill in orchestrating for percussion, celesta and harp in this work), is chordal in shape and lyrical in style. The center of the movement is a thorough working-out of the melodic materials, beginning with a fugal treatment of the main theme. As a bridge to the recapitulation, Rachmaninoff employed the *Dies Irae* ("Day of Wrath"), the ancient chant from the Roman Catholic Requiem Mass for the Dead that courses like a grim musical marker through the *Isle of the Dead* (1907), Paganini Rhapsody (1934), Second Symphony, Third Symphony and Symphonic Dances (1940). This evocative traditional tune as well as the Symphony's motto theme are woven into the recapitulation of the movement's earlier motives. A brilliant coda brings the work to an exhilarating close.

— © 2015 Dr. Richard E. Rodda

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Barbara Yahr, *music director*

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Channing Yu, *co-concertmaster*
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Piccolo

Alison Murphy Gill

Oboes

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Jason Smoller

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Donald Yeh
Jared Zawada
Anonymous (3)

ARTIST BIOGRAPHIES

Barbara Yahr

Now in her seventeenth season with the GVO, Music Director Barbara Yahr continues to lead the orchestra to new levels of distinction. With blockbuster programming and internationally renowned guest artists, the GVO under Barbara's baton, has grown into an innovative, collaborative institution offering a rich and varied season of classical music to our local community.

A native of New York, Ms. Yahr's career has spanned from the United States to Europe, the Middle East, and Asia. Her previous posts include Principal Guest Conductor of the Munich Radio Orchestra, Resident Staff Conductor of the Pittsburgh Symphony under Maestro Lorin Maazel and Music Director of the Pittsburgh Youth Symphony Orchestra. She has appeared as a guest conductor with such orchestras as the Bayerische Rundfunk, Dusseldorf Symphoniker, Deutsche Kammerphilharmonie, Frankfurt Radio, Orchestra Sinfonica Siciliana, Janacek Philharmonic, New Japan Philharmonic, NHK Symphony Orchestra, Singapore Symphony, and the National Symphony in Washington D.C. She has also conducted the orchestras in Columbus, Detroit, Calgary, Chattanooga, Louisiana, Richmond, New Mexico, Lubbock, and Anchorage, as well as the Ohio Chamber Orchestra, St. Paul Chamber, Cincinnati Chamber Orchestra, New World Symphony, and the Chautauqua Festival Symphony Orchestra. She has also appeared in Israel conducting in both Jerusalem and Eilat. As an opera conductor, she has led new productions in Frankfurt, Giessen, Tulsa, Cincinnati, Minnesota and at The Mannes School of Music in NYC. Most recently, she has coached the actors on the set of the Amazon Series *Mozart in the Jungle*, and in October 2016, she conducted the season opener of the Ridgefield Symphony Orchestra and led the Pittsburgh Symphony Orchestra musicians in a free concert of Dvorak and Mozart.



Ms. Yahr is a Phi Beta Kappa graduate of Middlebury College where she studied piano and philosophy. She holds a Bachelor's degree in Conducting from the Curtis Institute of Music where she studied with Max Rudolf and an MM in Music Theory from the Manhattan School of Music. She was a student of Charles Bruck at the Pierre Monteux School in Hancock, Maine.

A central focus of Ms. Yahr's career has been her commitment to finding new ways to reach a broader population with music. This path ultimately led her to pursuing an MA in Music Therapy at NYU and training at the Nordoff-Robbins Center for Music Therapy in NYC. Her pioneering, community music therapy project, *Together in Music*, brings orchestral music to the special needs community with uniquely interactive programs presented annually by the GVO.

Barbara is married to Dr. Alexander Lerman and has two adult step children, Abe and Dania, and a 16 year old son, Ben.

ARTIST BIOGRAPHIES

Ming-Feng Hsin

Violinist and conductor Ming-Feng Hsin began his violin studies at the age of six in his native Tainan, Taiwan. At age twelve he was awarded the first prize in the Cathay Pacific Airlines Violin Competition. As part of the prize, he was invited to attend the Hong Kong Music Festival, where Yehudi Menuhin heard him and brought him to England to study with him in his school. Mr. Hsin's solo career began when he won the Glasgow International Violin Competition at the age of fifteen. He subsequently performed throughout Great Britain with his mentor Lord Yehudi Menuhin and was invited to Washington D.C. as the featured soloist at a special concert for President Ford and Queen Elizabeth of England during the bicentennial celebrations. After coming to the U.S. to study at the Curtis Institute of Music, Mr. Hsin was awarded top prizes at several competitions including the Montreal International Violin competition, and concertized extensively in the U.S., Europe and Taiwan, as both soloist and chamber musician.



In his early twenties, Mr. Hsin's career as a violinist was interrupted due to a hand injury from an accident. This injury gradually healed, but in the many years away from the violin, Mr. Hsin actively pursued conducting, attaining advanced degrees in orchestral conducting from the Juilliard School and Rice University in Houston. He has conducted numerous national and international orchestras, and was the Music Director of the South Shore Symphony in Long Island for many years. As an opera conductor, he has led productions at the National Theater in Taipei and the Silesian State Opera. Mr. Hsin enjoys working with young people, and has worked with several important youth orchestras including the Empire State, Norwalk and Juilliard Pre College youth orchestras, as well as student orchestras from Stony Brook, Mannes, Aspen Festival, Monteux Festival and the National Taipei University of Arts.

After winning a first violin position at the Metropolitan Opera Orchestra in New York in 1994, Mr. Hsin has performed well over a hundred operas with some of the world's best singers and conductors. He also maintained active side careers as a violin soloist, chamber musician and conductor on top of his already very busy schedule at the Met. As his hand injury healed, Mr. Hsin gradually shifted his focus back to solo violin playing. These past few seasons he has performed the concertos of Tchaikovsky, Brahms, Barber, Glazunov, Mendelssohn, Prokofiev, Beethoven, Sibelius, Mozart and Schumann with orchestras around the Northeast region. Mr. Hsin also collaborates with his pianist sister Hsing-Chwen Hsin in recitals throughout Taiwan, where they have embarked on a series of recording projects. He is also on the violin faculty at the Talis chamber music festival and academy in Switzerland.

Last year, after 24 years of service, Mr. Hsin retired from the Met. He now has more freedom to pursue other interests and work, and has more time to be with his thirteen year old son Thomas and eleven year old daughter Olivia. His wife Wen Qian, also a first violinist at the Met, continues to work there.

the

GREENWICH VILLAGE ORCHESTRA

BARBARA YAHR, MUSIC DIRECTOR

2018-2019 SEASON



Sunday, October 14, 2018, at 3:00 PM
MASTERS OF LYRICISM

Barber Overture to *The School for Scandal*
Barber *Knoxville: Summer of 1915*

Rebecca Farley, soprano

Schubert Symphony No. 9, *The Great*



Sunday, December 2, 2018, at 3:00 PM
CONCERTI PER TUTTI

Beethoven Triple Concerto in C Major

Lysander Piano Trio

Bartók Concerto for Orchestra



Sunday, December 16, 2018, at 3:00 PM
ALL IN THE FAMILY

Saint-Saëns Carnival of the Animals
...and more!



Sunday, February 24, 2019, at 3:00 PM
EASTERN ROMANCE

Dvorák Romance

Glazunov Concerto for Violin

Ming-Feng Hsin, violin

Rachmaninoff Symphony No. 3



MARCH 15, 2018, 7:30 PM
GVO CHAMBER MUSIC

Temri Cultural Institute, 43A West 13th Street, New York



Sunday, April 7, 2019, at 3:00 PM
ORCHESTRAL BRILLIANCE

Debussy *Nocturnes*

Eric Mahl, Assistant Conductor

Brubeck Prague Concerto

George Curran, bass trombone

Strauss Suite from *Der Rosenkavalier*

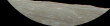


Sunday, May 19, 2019, at 3:00 PM
THE EARTH IN CONTEXT

Copland *Quiet City*

Phil Parsons, trumpet; Jason Smoller, English horn

Holst *The Planets*



All concerts will take place at All Saints Church at
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